

edward johnson building
faculty of music
university of toronto



FACULTY ARTISTS SERIES

PROGRAM II

Soloists: Lorand Fenyves, Vladimir Orloff,
Patricia Parr, Eugene Rittich

WALTER HALL

SATURDAY, NOVEMBER 1, 1980

8 P.M.

PROGRAM

Sonata for Horn and Piano (1978)

OSKAR MORAWETZ

Adagio
Allegro
Adagio
Allegro

EUGENE RITTICH, horn; PATRICIA PARR, piano

One of Canada's leading composers and a faculty member of the University of Toronto's Faculty of Music, Oskar Morawetz was commissioned by the CBC in 1978 to compose a horn sonata for Eugene Rittich. The completed work was premiered for the CBC by Mr. Rittich and Patricia Parr in June of this year.

When approached for information regarding the structure of the work, Dr. Morawetz was reluctant to comment, indicating rather that the music should be allowed to speak for itself. Such a statement is very revealing of the composer's aesthetic ideals. Quoted in Contemporary Canadian Composers, Dr. Morawetz states: "I still belong to the old school which believes that music which cannot be felt but needs explanation consists only of mathematical formulas." This is not to imply that music which is felt does not consist of such formulas but rather that those formulas remain as structural elements of the composition but without distracting from the music's emotional appeal. Dr. Morawetz leaves it to the listener to act as interpreter of his music, either through the intellect, the emotions or, in his words, "a little of both."

The opening movement is loosely cast in sonata form with two principal themes which are mostly lyrical and expressive in mood. The opening horn theme achieves a dramatic climax part way through the movement in an interlude for piano solo. The Scherzo-like Allegro movement makes use of several themes which, following a mid-section in which the lower register of the horn is explored, return in varied forms. The Adagio movement is in ternary form. Once again lyrical and expressive in mood, it opens with a theme divided between horn and piano. A pedal chord in the piano accompanying the muted horn characterizes the middle section, and the reprise of the first section includes extensive use of trills in both piano and horn. The final movement is marked by quick metre changes and great rhythmic vitality which builds in a tremendous drive to the climax.

Sonata for Solo Violin (1944)

Tempo di ciaccona

Fuga

Melodia

Presto

BÉLA BARTÓK

LORAND FENYVES, violin

Following the premiere performance of Bartók's only sonata for solo violin, New York Times critic Olin Downes wrote: "The work is a test for the ears, the intelligence, the receptiveness of the most learned listener." What was true for the listener of 1944 remains true for the listener of 1980, not only because of Bartók's unique musical language but also because of the instrumental idiom. The work is a monologue in which Bartók intended to show by means of startling rhythmic, melodic and harmonic effects the wide gamut of the instrument's capabilities. Thus the listener is cast into the role of spectator. This is not to imply, however, that the listener forfeits his right to participate in the musical event. Rather, his participation undergoes a fundamental change whereby the intellectual stimulation provided by the event surpasses the emotional. Thus the listener focuses upon the craftsmanship of the composer as evident in the "logic of thought, the consistency of workmanship and the pure organic structure upon which he built." The first movement, beginning with a theme strongly emphasizing the stately chaconne rhythm, is cast in sonata form. The development section is rhapsodic in character and reveals the composer's fertility of imagination through the manipulation of expository material. The second movement is a fugue which again exploits developmental techniques of thematic fragmentation and manipulation. Filled with harsh dissonances and brutal rhythms, the movement has been characterized by Arthur Cohn as "barbaric". This quality, however, serves to intensify the lyric beauty of the following Melodia. The final movement begins in the style of a Perpetuum Mobile with a figure which returns insistently throughout in variously altered forms.

INTERMISSION

Trio in Bb Major, Op. 99 (1827)

FRANZ SCHUBERT

Allegro moderato

Andante un poco mosso

Scherzo

Rondo

LORAND FENYVES, violin; VLADIMIR ORLOFF, cello
PATRICIA PARR, piano

From a solo violin sonata to a piece of chamber music the listener passes from the role of spectator to one of participant. To define chamber music is to draw attention to both its assets and its limitations which are, paradoxically, the same! Chamber music is limited by resources--two or more instruments with one instrument per part. As Donald Ferguson explains, "Seasoned participants in chamber music...are convinced that they enjoy the deepest pleasure that music can offer...the peculiar participation of the chamber-music lover arises out of a value which that music somehow possesses in unique measure...its nature can perhaps be suggested by the word intimacy."

That quality of intimacy is especially evident in the chamber works of Schubert. In these works the listener's emotional involvement is assured by one element which stands as a hallmark of Schubert's style--melody. It is through melody that the listener to the Bb major trio is transported to what Alfred Einstein called "a dream state which is not completely blissful but disturbed occasionally by a sense of pain." Whatever the emotion, however, the listener finds himself in sympathy with the music throughout. Movement I is in sonata form. Two themes of lyric beauty are given various statements in which the alternation between major and minor modes moves the listener between two planes--one of joy and the other tinged with melancholy. Robert Schumann, referring to the second movement, wrote that here Schubert had achieved that "blissful dream-state, a pulsating flow of exquisitely human emotion." In the following Scherzo the opening piano figure is developed by the three instruments into a powerful climax. The middle section resembles a waltz and contrasts with the more brilliant opening in its moderation. The cycle closes with a Rondo in which Schubert teases the listener by not bringing back the expected refrain in the expected places--gaiety of form as well as of content!

Notes by John French

Next Concert: Hindemith Festival Series #3, November 6, 1980, 8 pm
Walter Hall

Next Faculty Artists Concert: January 17, 1981, 8 pm, Walter Hall